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BEETHOVEN



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KUNKEL'S
Musical Review

Vol. 30

Whole No. 304

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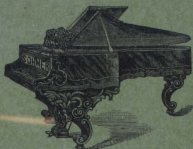
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gree of it ourselves, and we suffer from the too common, and assuredly terrible malady, called stage-fright. There is no easier way to handicap one self, and may be, completely, by this latter, than by thinking not of the thing you are doing, but of the people you are doing it before. A certain amount of anxiety prior to appearing is really necessary to the securing of a good performance, but this phase of nervousness and stage-fright, which is an unnecessary condition, are widely opposite. To my way of thinking, and speaking from experience, if one thoroughly knows a thing—and none should think of performing anything in public that he has not completely grown into—stage-fright is an entirely unnecessary condition.

"Take an actor of distinction, for instance; the first moment that he is on the stage, particularly before a strange audience, he is not

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MUSICAL REVIEW

JANUARY, 1905.

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Vol. 30

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WAGNER.

In three aspects, Richard Wagner, one of the master minds of modern Germany, makes his appeal to the admiration of mankind. He was an artist in the compounding of stage scenery and human action—a very real kind of painter. He was a dramatic poet, that is, he was a past-master craftsman in the constructing of a libretto or book to be sung and impersonated; and last, assuredly not least, he was a musician—a tone-maker.

Whatever opinion may be held as to his right to be called a poet, whatever anyone may think as to his talent as a deviser of fascinating pictures for the eye, there can be but one opinion, says *Music and Musician*, as to his genius as a musical composer. There was a time when nearly everything which he did in music was subjected to the bitterest ridicule, and this in perfect honesty of heart and conscience, by the whole body of learned musicians. That time was, however, in the sixties and seventies of the last century. Until now, there has been from the memorable festival at Bayreuth in 1876 a steady crescendo of respect for Richard Wagner as a wonderful man of genius by musicians, and as a bewitching entertainer by the general public of music lovers and music supporters.

Richard Wagner produced, after his one or two early attempts, which were mere apprentice work, such as the "Fays" and the "Novice of Palermo," a series of eleven works, all in large forms, and two or three of them in forms which must be called colossal. In this last category may be classed the "Tristan and Isolde," the "Götterdämmerung," and "Parsifal." The entire list is as follows:

First, "Rienzi," founded upon the novel of

that name written by the English novelist, Bulwer.

Second, "The Flying Dutchman," based upon various legends and plays.

Third, "Tannhauser," which is a brilliant, romantic story of sin and salvation, of earthly and heavenly love, couched in the manners and external shows of the medieval epoch.

Fourth, "Lohengrin," which is a still more romantic and idealistic presentation of the nobilities—the basenesses of the frailties of the human race and is woven out of the legends of the Holy Grail.

Fifth, there is "Tristan and Isolde," the most wonderful lyric utterance of the most strictly human passion and feeling ever put upon paper, that it might arouse a vast rolling mass of well-ordered and significant tones.

Sixth, there is "The Meistersinger of Nuremberg," which is a sunny, sweet, cheerful, humorous, kindly, satirical and buoyant picture of happy human life, and is as supreme in comedy as is "Tristan" in gloomy and fateful tragedy.

Next, the seventh, eighth, ninth and tenth, are the four vast myths taken from the Norseland, in which the wealth of Wagner's creative genius as to melodic phrase, harmonic composites and marvelous construction, reached such a high point that the best minds of the entire musical world fall down in abject astonishment at every turn and aspect of them, and which certainly indicate at present the high-water mark of the strictly dramatic and symbolic spirit in the art of music.

Eleventh and last, is the grand religious spectacular stage play, "Parsifal." The first performance of this mighty work outside of Bayreuth, to which Wagner perhaps foolishly designed to confine it, has lately taken place in New York City, and has stirred not alone the intellectual world of America, but the cultured percentage of the populations of all the nations of Europe.

Nothing is more bewildering and incomprehensible in the music of Richard Wagner, nor the way which it continues to unfold and expand, showing ever wider and wider excursions into the unknown. No composer that ever lived was at once so utterly and absolutely himself, from the first to the last page, and yet was able to manifest himself in so many entirely different phases and moods of composition. The music of Wagner is as individual and easily recognizable as that of J. S.

Bach, of Ludwig van Beethoven, of Franz Schubert, or of Frederick Chopin, and yet he went beyond all these mighty ones in his variety of styles.

It is almost beyond belief that such things as the choral march in "Tannhauser," and the dead march in "Götterdämmerung," the vespers to "The Meistersinger," and the vespers to "Tristan," the weird calls of the Walkyries, and the Preludes; the sword-motif and the dragon-motif; the twitter of the prophetic bird in "Siegfried," and the majestic chant of the faith motive in "Parsifal;" the pilgrim's hymn in "Tannhauser," and the love song of Siegmund in "The Walkyrie;" the burlesque serenade of Beckmesser in "The Meistersinger," the death of Isolde, and many other wide antitheses of style, could all have grown out of the same mind. But so it is.

The music of Richard Wagner has certain very salient features, a few of the more important of which may be slightly indicated, thus: He never or seldom writes melodies that have a square-cut form and a complete stop; the musical versification is blank verse, not in stanzaic forms. Again, Wagner makes a far more bold, varied and descriptive use of the numerous dissonances which music generates, than did any composer before him. As contrasted with Bach and Beethoven, he may be called the chromatic composer par excellence. Again, no one possesses the art of mixing the various tone qualities of the instruments of the orchestra—that is, their *tone color* as it is technically termed—so skillfully, so eternally, so graphically, as did he. In this element of dramatic expression, he easily distances even Berlioz, who in his turn went far beyond previous composers.

Again, Wagner's music has a warmth of feeling, a richness and fascination considered as mere sound, as a voice uttering the human heart, which is so wonderful, that when one has studied with piano score and has heard a dozen times any one of his greater works, there still remains something to learn.

Again, Wagner made a far more clever and sustained use of symbolic motives, or musical phrases suited to a character, an object, a situation or an action, than anyone before or since. His influence has been so revolutionary and so world-wide, that no one of the composers since his day has escaped his modifying touch. His orchestra is the voice of universal Nature—human and ultra-human.

UNION MUSICAL CLUB CONCERT.

The following numbers were rendered before the Union Musical Club, St. Louis, by Messrs. Charles Kunkel and C. J. Kunkel at the second afternoon concert.

Piano Duets.

- (a) Cansanetta, - - - - - Mendelssohn
 (b) Ecossaise, (Scotch Dance) - - - - - Chopin
 (c) Awakening of Love, (Waltz) - - - - - Moszkowski
 (d) Piano Solos—Charles Kunkel.
 (e) Sonata No. 29, in A flat major, - - - - - Beethoven
 1. Adagio—Love's Devotion—Aria
 2. Scherzo—Teasing and Caressing
 (b) Mi Nina (My Darling) Mexican Dance, - - - - - LeRoy Hartt
 (c) Alpine Storm (by request) - - - - - Kunkel
 (d) Valse Caprice, - - - - - McNair Ilgenfritz
 (e) The Cotton Pickers (classical rag) - - - - - LeRoy Hartt
 (f) Massa's in the Cold, Cold Ground, - - - - - Kunkel
 Grand Concert Paraphrase on Stephen Foster's Melody (for the first time).

Duet. Zampa (Overture Herold) Grand
 Concert Paraphrase, - - - - - Claude Melnotte
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EUGEN D'ALBERT.

The return to this country of Eugen d'Albert will be one of the prime features of the current musical season.

The great pianist, so widely known for the brilliant diversity of his accomplishments, has still further developed in his art since his last visit to our shores. Long famous for the three B's associated with his name as a profound and efficient interpreter of Beethoven, Brahms and Bach, he has, says the Musical Age, still further increased his repertoire and is now recognized as a player in whom composers find an expositor and illustrator of wonderful genius and skill. As composer, conductor and writer, d'Albert has attained the greatest heights, and his tour of this country with the Knabe piano will be among the most salient musical events of the concert season.

Last summer William Knabe visited D'Albert at his summer home amid the Italian Lakes, and arranged for a tour in this country, to be limited to thirty-five concerts in the principal cities. He will play with the Boston Symphony Orchestra and with other leading musical organization. His wife, Mme. Finck-d'Albert, who has been a prima-donna in the prominent opera houses in Germany, will accompany him to America and give fifteen concerts during her stay in this country. The two artists will be heard in the same program on various occasions.

Eugen d'Albert, despite his continental name, is by birth a Scotchman. He first saw the light of day some forty years ago in Glasgow, his mother being French and his father German. Most of his life has been spent in Germany, and his favorite summer home is at his villa among the Italian Lakes. During the winter months his time is passed in German cities, his headquarters being in Berlin.

During his coming tour in America eighteen Knabe pianos will be used by d'Albert, the instruments awaiting him in various cities instead of being carried around from town to town. Under the management of William Knabe the details of the tour have been entrusted to Bernhard Ulrich, of Baltimore.

The versatility of d'Albert is one of the most notable characteristics. As a conductor he is often called upon to officiate, especially in the production of his own compositions. As a composer, eight of his operas have been heard in the leading opera houses of Germany, and it is hoped that some of his operatic works will soon be produced in America.

"The little giant of the keyboard," as d'Albert is called, will be heard during his coming American tour not only in this country, but will extend his visits to Canada and Mexico. In all the places in which he will display his talents he will avail himself of the Knabe piano.

His plans include three recitals for New York, two for Boston, two for Chicago, and one for Philadelphia. At some concerts d'Albert will play with Ysaye, the violinist.

On two occasions he will conduct the Pittsburgh Orchestra.

ARE NEW MELODIES EXHAUSTED?

A Some years ago Mr. Reginald De Koven astonished the musical world by the intimation that the possibility of writing new melodies was nearly exhausted. A similar idea occurred to John F. Runciman, of the London Saturday Review, on reading a new book by Hermann Smith, "The World's Earliest Music." Where, asks Mr. Runciman, will the growing intricacy of modern music end? Must we have resources to quarter-tones and eighth of tones? Not, he believes, for many a century.

There are yet miracles to be worked with the twelve notes of our scale, and those who spend their time in working out its possibilities by means of long arithmetical calculations and prophecy that the end is near would be better employed in doing a little thinking. There are not many great melodies in the world. A melody has to be written many hundreds or thousands of times and, as it were, cast back again and again into the general smelting pot until the lucky man comes along and by an inspired touch gives it its final form. There is not a great theme in existence that has not had many feeble forerunners. Some of

Beethoven's and Mozart's most marvelous melodies are only fragments of the scale transferred by a divine touch. I am not the least anxious about the future. We can no more guess at that than one can guess the nature of the first music; but as yet there is no need for alarmed talk of exhausted resources.

HOFMANN'S RECITAL TOUR.

Josef Hofmann has returned to this country for what is to be his last tour, for many years to come. He opened his tour in Portland, Ore., on September 26, and after a series of most triumphant recitals in the Northwest, went to California, where he gave ten recitals, four being given in San Francisco.

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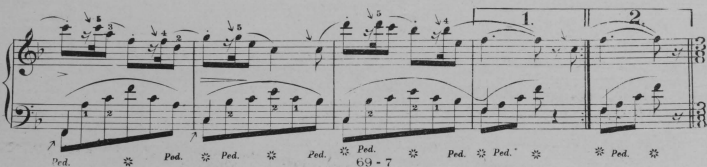
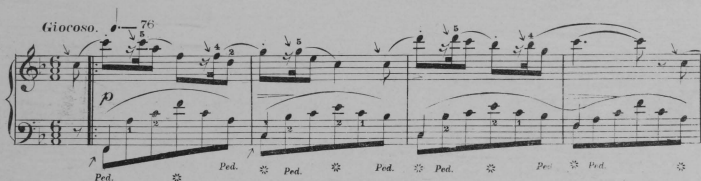
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LAUTERBACH.

Notes marked with an arrow (↘) must be struck from the wrist.

Albert Lutz.

Introduction. Moderato ♩ = 120.



Allegretto.

mf

Ped. * Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. * Ped. *

*Var. I.**Brilliant.*

Ped. * Ped. * Ped. * Ped. *

1. 2.

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

8
Var. II.

Ped. * Ped. * Ped. * Ped. *

8
Var. III.

Con expression, meno mosso.

1. 2.

Ped. * Ped. * Ped. * Ped. *

Var. III.

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

1. 2.

Ped. * Ped. * Ped. * Ped. *

9
Tempo I.
Var. III. *leggero.*

Ped. Ped. Ped. Ped.

8

Ped. Ped. Ped. Ped. Ped. Ped.

or thus.

ten.

Ped. Ped.

or thus.

or thus.

molto cres.

(simili. →)

First system of a piano piece. The right hand features a series of chords and arpeggiated figures with fingerings 1-4 and 2-4. The left hand plays a steady eighth-note accompaniment. Dynamics include *f* and *ff*. A first ending bracket labeled "1. II." spans the final two measures.

Second system of the piano piece. It begins with a *ritard.* marking. The right hand has a melodic line with a *Cadenza.* section marked "poco a poco cres." and a *mf* section. The left hand continues with eighth-note accompaniment. Pedal markings are indicated below the staff.

Third system of the piano piece. The right hand features a complex, rapid melodic passage with many beamed notes and fingerings. The left hand has a bass line with some chords. Pedal markings are indicated below the staff.

Fourth system of the piano piece. The right hand has a melodic line with a *tr.* (trill) and a *ff* section. The left hand has a bass line with some chords. Pedal markings are indicated below the staff.

Var. V.

f marcato il Basso.

or thus.

Var. VI.
Leggiero.

mf

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

* Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

69-7

*Finale.
Grandioso.*

First system of musical notation for the *Finale. Grandioso* section. It features a grand staff with treble and bass clefs. The music is in 2/4 time and includes dynamic markings like *ff* and *Ped.* (pedal). There are also fingerings and articulations indicated by arrows and numbers.

Second system of musical notation for the *Finale. Grandioso* section. It continues the grand staff with treble and bass clefs. Dynamic markings include *ff*, *f*, and *cres.* (crescendo). Pedal markings and fingerings are also present.

Third system of musical notation for the *Finale. Grandioso* section. It continues the grand staff with treble and bass clefs. Dynamic markings include *f* and *ff*. Pedal markings and fingerings are also present.

accelerando.

Fourth system of musical notation for the *Finale. Grandioso* section. It features a grand staff with treble and bass clefs. The music is in 2/4 time and includes dynamic markings like *ff* and *Ped.* (pedal). There are also fingerings and articulations indicated by arrows and numbers.

SONATINA.

PATHETIQUE.

Nº 12.

LUDWIG van BEETHOVEN.

*Notes marked with an arrow must be struck from the wrist.**To insure a refined and scholarly rendition of the piece the artistic use of the pedal as indicated is imperative.**Whenever you are in doubt as to the performance of any passage in this or in any other piece, such as the Trill, the Grace Note, the Mordent and Turn, Repeated Notes, Mixed Positions, Two Notes against Three Notes, the Wrist Attack, the Artistic Use of the Pedal, etc. consult "Kunkel's Royal Piano Method."*

Andante cantabile ♩ - 120.

The musical score is written for piano and consists of four systems. The first system is marked 'p legato' and the fourth system is marked 'mf'. The score includes various musical notations such as notes, rests, and fingerings, along with performance instructions like 'Andante cantabile' and '120'. The score is in G major, 3/4 time, and consists of four systems of music. The first system is marked 'p legato' and the fourth system is marked 'mf'. The score includes various musical notations such as notes, rests, and fingerings, along with performance instructions like 'Andante cantabile' and '120'.

The musical score consists of five systems, each with a treble and bass staff. The notation includes various musical elements such as notes, rests, and fingerings. The first system is marked 'cresc.' and features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The second system includes a dynamic marking 'f' and a treble staff with a melodic line. The third system includes a dynamic marking 'p' and a bass staff with a rhythmic accompaniment. The fourth system includes a dynamic marking 'p' and a treble staff with a melodic line. The fifth system includes a dynamic marking 'p' and a bass staff with a rhythmic accompaniment. The notation is complex, with many notes and rests, and includes various musical symbols such as slurs, ties, and fingerings.

This page contains five systems of musical notation for a piano piece. Each system consists of a treble staff and a bass staff. The notation includes various musical symbols such as notes, rests, and dynamic markings like *p* (piano), *f* (forte), *cresc.* (crescendo), and *pizz.* (pizzicato). The piece is published by Edition Kunkel, 1871-13.

The first system begins with a treble staff containing a series of notes and rests, and a bass staff with a complex rhythmic pattern. The second system continues the melody in the treble staff and the bass staff with a series of chords and notes. The third system features a treble staff with a series of notes and rests, and a bass staff with a complex rhythmic pattern. The fourth system continues the melody in the treble staff and the bass staff with a series of chords and notes. The fifth system concludes the piece with a treble staff containing a series of notes and rests, and a bass staff with a complex rhythmic pattern.

Edition Kunkel. 1871-13

RONDO.

Allegro. $\text{♩} = 104$.

The musical score is written for piano and bass. It consists of five systems of two staves each. The key signature is three flats (B-flat, E-flat, A-flat). The tempo is marked 'Allegro' with a quarter note equal to 104 beats per minute. The score includes various musical notations such as dynamics (p, f, cresc.), articulation (accents, slurs), and fingerings (numbers 1-5). The piece concludes with a double bar line and a repeat sign.

Edition Kunkel.

1871-13



Handwritten musical score for "The Song of the Lark" by Maurice Strakosky, measures 1-4. The score is in 3/4 time, key of B-flat major, and features a piano accompaniment. The melody in the right hand includes a trill in measure 1 and a crescendo in measure 3. The bass line in the left hand provides a steady accompaniment.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff in G major (one sharp) and 3/4 time. The melody is in the treble staff, and the bass staff provides a simple harmonic accompaniment. The score includes a key signature of one sharp (F#) and a 3/4 time signature. The melody is written in a simple, folk-like style with many eighth and quarter notes. The bass line consists of chords and single notes. The score is divided into measures by vertical bar lines. There are some markings above the staff, possibly indicating fingerings or breath marks.

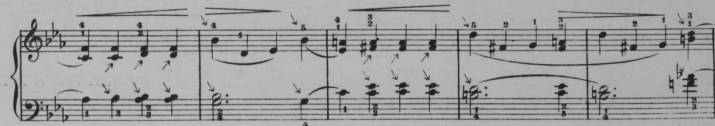
[illegible]

Edition Kunkel. 1871-13

or thus:

Edition Kunkel.





100

100

--	--

1

1

Musical notation for a piano piece, featuring five systems of staves with treble and bass clefs. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f*, *mf*, *p*, *cresc.*, *dolce.*, and *con fuoco.* The piece is in a key with two flats and a 3/4 time signature.

Martha

Notes marked with an arrow (→) must be struck from the wrist.

JEAN PAUL.

Allegro. ♩ = 144.

The musical score is written for piano and voice. It consists of five systems of music. The piano part is in 2/4 time, with a key signature of two sharps (F# and C#). The tempo is Allegro, with a quarter note equal to 144 beats per minute. The score includes various dynamics such as *f* (forte), *p* (piano), *sf* (sforzando), *mf* (mezzo-forte), and *ff* (fortissimo). There are also markings for crescendo and decrescendo. The vocal part is written in a single line with lyrics: "cres...cen...do". The score includes many articulations, such as slurs, ties, and accents, as well as fingerings and breath marks. Notes marked with an arrow (→) must be struck from the wrist.

The musical score consists of six systems, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is 4/4. The notation includes various note values, rests, and fingerings indicated by numbers 1-5. Performance markings include 'p' (piano) and 'f' (forte). The score is written in a standard musical notation style with a clear layout and good readability.

This page contains six systems of musical notation for a piano piece. The notation includes various dynamics such as *p* (piano), *f* (forte), and *brilliant.* (brilliant). It also features tempo markings: *Andante.* and *Allegro.*. The music is written in a key with two sharps (F# and C#) and a 3/4 time signature. The notation includes many slurs, ties, and fingerings, indicating a complex and technically demanding piece. The first system starts with a *p* dynamic and a *f* dynamic. The second system has a *f* dynamic and a *p* dynamic. The third system has a *f* dynamic and a *p* dynamic. The fourth system has a *f* dynamic and a *p* dynamic. The fifth system has a *p* dynamic and a *f* dynamic. The sixth system has a *p* dynamic and a *f* dynamic.

Tis the Last Rose of Summer.
Andante. ♩ = 50.

This musical score is for the piece "Tis the Last Rose of Summer" in 3/4 time, marked Andante with a tempo of 50 beats per minute. The score is written for piano and features six systems of music. The first system begins with a piano (*p*) dynamic. The melody is primarily in the right hand, with the left hand providing a harmonic accompaniment. The second system continues the melodic and harmonic development. The third system includes dynamic markings for *f* (forte), *cres.* (crescendo), *rit.* (ritardando), and *f p* (fortissimo piano). The fourth system continues the piece. The fifth system features a complex, rapid sixteenth-note passage in the right hand, with the left hand playing a steady accompaniment. The sixth system concludes the piece with a final melodic flourish in the right hand and a sustained accompaniment in the left hand. The score is adorned with various musical notations, including slurs, ties, and fingerings.

This page of musical notation is for a piano piece, likely a sonata or concerto movement. It features a complex rhythmic structure with many sixteenth and thirty-second notes. The notation is arranged in four systems, each with a grand staff (treble and bass clef). The first system includes a right-hand part with a 'r.h.' marking and a left-hand part with a 'mf' marking. The second system includes a 'rit.' marking and a 'cres.' marking. The third system includes an 'Allegro.' marking and a 'p' marking. The fourth system includes a 'cres.' marking and a 'cen.' marking. The notation is highly detailed, with many slurs, ties, and dynamic markings. The overall style is that of a classical piano score.

The musical score consists of six systems of staves. The first two systems are in 2/4 time, featuring a treble staff with a melody and a bass staff with a harmonic accompaniment. The third system begins with a tempo change to *Andante* and a 3/4 time signature. The subsequent systems continue the piece with varying dynamics and textures. The notation includes numerous accents, slurs, and dynamic markings such as *p* (piano), *f* (forte), and *pp* (pianissimo). The page number 459-7 is printed at the bottom center.

Grandioso.

ff

cres... *rit.* *do*

ff *Largamente ritard.* *Allegro vivo M.M. ♩ = 160.*

f *ff* *f* *ff* *ff*

Edition Kunkel.

VALSE CAPRICE.

Vivo. $\text{♩} = 80$.

ME NAIR ILGENFRITZ.

The musical score is written for piano and violin. It begins with a tempo marking of 'Vivo. $\text{♩} = 80$ '. The key signature is one sharp (F#). The score is divided into five systems. The first system is marked 'Vivo'. The second system is marked 'Grazioso'. The third system is marked 'a tempo'. The fourth system is marked 'rit.' (ritardando). The fifth system is marked 'a tempo'. The sixth system is marked 'animato'. The seventh system is marked 'a tempo'. The eighth system is marked 'l.h.' (lento). The score includes various musical notations such as notes, rests, accidentals, and dynamic markings like 'p' (piano) and 'f' (forte).

Edition Kunkel.

Cantabile.

mf

cresc.

cresc.

cresc.

cresc.

dolcissimo.
with soft pedal.

First system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and fingerings (1, 2, 3, 4). Bass staff has a harmonic accompaniment. Dynamics include *pp* and *ppp*. Pedal markings are present.

Second system of musical notation. Treble and bass staves. Treble staff continues the melodic line with slurs and fingerings. Bass staff continues the harmonic accompaniment. Pedal markings are present.

Third system of musical notation. Treble and bass staves. Treble staff continues the melodic line with slurs and fingerings. Bass staff continues the harmonic accompaniment. Pedal markings are present.

release soft pedal.

Fourth system of musical notation. Treble and bass staves. Treble staff continues the melodic line with slurs and fingerings. Bass staff continues the harmonic accompaniment. Dynamics include *cresc.* and *ppp*. Pedal markings are present.

Fifth system of musical notation. Treble and bass staves. Treble staff continues the melodic line with slurs and fingerings. Bass staff continues the harmonic accompaniment. Pedal markings are present.

Tempo I.

Musical score for piano, measures 1-24. The score is in G major (one sharp) and 4/4 time. It features a series of arpeggiated chords in the right hand and block chords in the left hand. The tempo is marked "Tempo I." and includes dynamic markings like *mf*, *p*, and *f*. Performance instructions include *rit.* (ritardando), *a tempo*, and *animato*. Fingering numbers are provided for many notes.

Con bravura.

First system of musical notation. The treble clef staff begins with a forte *f* dynamic and contains several measures with triplets and sixteenth-note runs. The bass clef staff provides harmonic support with chords and single notes. Performance markings include *rit.* (ritardando) and *a tempo.* (return to tempo). Fingering numbers 1 through 5 are indicated above notes in the treble staff.

Second system of musical notation. The treble clef staff continues with rapid sixteenth-note passages. The bass clef staff features chords and moving lines. Performance markings include *rit.* and *a tempo.* Fingering numbers 1 through 4 are present.

Third system of musical notation. The treble clef staff shows a continuation of the melodic lines with some rests. The bass clef staff has a more active line with eighth and sixteenth notes. Performance markings include *a tempo.* and *rit.* Fingering numbers 1 through 4 are present.

Fourth system of musical notation. The treble clef staff features a series of sixteenth-note runs. The bass clef staff has chords and single notes. Performance markings include *rit.* and *a tempo.* Fingering numbers 1 through 5 are present.

Fifth system of musical notation. The treble clef staff continues with rapid sixteenth-note passages. The bass clef staff features chords and moving lines. Performance markings include *rit.* and *a tempo.* Fingering numbers 1 through 4 are present.

with soft pedal.

First system of musical notation. Treble and bass staves. Includes markings: *pp*, *rit.*, and *a tempo*. Fingerings 1, 2, 3, 4 are indicated. Pedal markings (ped.) are present.

Second system of musical notation. Treble and bass staves. Includes markings: *rit.*, *a tempo*, and *pp*. Fingerings 1, 2, 3, 4, 5 are indicated. Pedal markings (ped.) are present.

Third system of musical notation. Treble and bass staves. Includes markings: *rit.*, *a tempo*, and *pp*. Fingerings 1, 2, 3, 4, 5 are indicated. Pedal markings (ped.) are present.

Fourth system of musical notation. Treble and bass staves. Includes markings: *rit.*, *a tempo*, *release soft pedal.*, and *cresc.*. Fingerings 1, 2, 3, 4 are indicated. Pedal markings (ped.) are present.

Fifth system of musical notation. Treble and bass staves. Includes markings: *rit.*, *a tempo*, *animato*, *cresc.*, and *l.h.*. Fingerings 1, 2, 3, 4 are indicated. Pedal markings (ped.) are present.

Molto animato.

First system of musical notation for piano, measures 1-5. The key signature is one sharp (F#). The tempo is marked "Molto animato." The first measure has a forte dynamic *f*. The notation includes various fingerings (1-4) and articulation marks (accents, slurs). The bass line features chords and single notes with slurs.

Second system of musical notation for piano, measures 6-10. The notation continues with complex fingerings and slurs in both the treble and bass staves.

Third system of musical notation for piano, measures 11-15. The notation continues with complex fingerings and slurs in both the treble and bass staves.

Presto.

Fourth system of musical notation for piano, measures 16-20. The tempo is marked "Presto." The notation continues with complex fingerings and slurs in both the treble and bass staves. The bass line has a forte dynamic *f* in measure 19.

Fifth system of musical notation for piano, measures 21-25. The notation continues with complex fingerings and slurs in both the treble and bass staves. The bass line has a forte dynamic *f* in measure 24 and a fortissimo dynamic *ff* in measure 25. The system ends with a double bar line.

Bright Eyes

RONDÒ.

HENRY BERTINI.

Carl Sidus, Op. 99.

Notes marked with arrow(↘) must be struck from the wrist.

Allegretto ♩ = 120.

The musical score is written for piano and bass. It begins with a treble clef and a key signature of two sharps (D major). The time signature is 2/4. The tempo is marked 'Allegretto' with a quarter note equal to 120 beats per minute. The score is divided into four systems. The first system starts with a treble clef and a key signature of two sharps. The second system continues the melody in the treble clef. The third system introduces a bass clef for the left hand. The fourth system continues the bass line. The score includes various dynamics: *mf* (mezzo-forte), *p* (piano), *f* (forte), and *N.B.* (Note Bene). Fingering numbers (1-5) are indicated for many notes. Arrows (↘) point to specific notes, indicating they should be struck from the wrist. The score ends with a double bar line and repeat dots.

559 - 3

N.B. Heed the change of fingering.
Edition Kunkel.

Copyright—Kunkel Bros. 1903.

559 - 3



LAUGHING EYES.

CAPRICE - WALTZ.

Notes marked with an arrow (↘) must be struck from the wrist.

MAYME FOX.

Tempo di Valse. (In waltz time) ♩ = 80.

The musical score is written for piano and bass. It begins with a treble and bass staff. The first system contains a triplet of eighth notes in the treble and a corresponding bass line. The second system continues the melody with a triplet and a 'ten.' (tension) marking. The third system features a triplet and a 'ten.' marking. The fourth system has a triplet and a 'ten.' marking. The fifth system includes a triplet, a 'cresc.' (crescendo) marking, and a 'ten.' marking. The score is marked with various fingerings and slurs throughout.

1823 - 8

Edition Kunkel.

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Giocoso. (With mirth)



Scherzando. (Playful.)

The musical score is written for piano and consists of six systems of music. Each system has a treble and bass staff. The key signature is one sharp (F#), and the time signature is 3/4. The score includes various musical notations such as slurs, ties, and fingerings. The first system begins with a forte (f) dynamic. The second system continues the melodic and harmonic development. The third system introduces a key change to D major (two sharps). The fourth and fifth systems feature a 'ten.' (tension) marking above the treble staff, indicating a crescendo. The sixth system concludes with a 'cresc.' (crescendo) marking in the bass staff and a final 'ten.' marking in the treble staff. The score is signed '1823 - 8' at the bottom center.

Leggiero (Lightly.)

The musical score is written for piano and consists of six systems. Each system contains a treble and a bass staff. The key signature is one sharp (F#). The time signature is 3/4. The piece is marked 'Leggiero (Lightly.)'. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings like 'cresc.' and 'f'. The piece is in 3/4 time. The notation is arranged in six systems, each with a treble and bass staff. The first system starts with a treble staff and a bass staff. The second system continues the melody in the treble staff. The third system continues the melody in the treble staff. The fourth system continues the melody in the treble staff. The fifth system continues the melody in the treble staff. The sixth system continues the melody in the treble staff. The piece ends with a final cadence in the bass staff.

This page contains six systems of musical notation for a piano piece. Each system consists of a grand staff (treble and bass clefs). The notation is highly detailed, featuring numerous fingerings (numbers 1-5), slurs, and ornaments (indicated by a stylized 'X' or 'Z' symbol). The music is written in a key with one sharp (F#) and a 3/4 time signature. The piece concludes with a double bar line at the end of the sixth system.

The musical score consists of six systems, each with a treble and bass staff. The notation includes various musical symbols such as notes, rests, and dynamic markings like "cresc." and "p". The piece concludes with a double bar line and a key signature change to one sharp.

ten.

ten.

cresc.

ff

sec.

Edittion Kunkel.

1823 - 8

BOHEMIAN GIRL

(BALFE)

Notes marked with an arrow(↗) must be struck from the wrist.

I dreamt that I dwelt in marble halls.

Carl Sidus Op. 131.

Andantino 132.

P (Key of G major.)

For the proper execution of passages of chords in mixed positions see Kunkel's Royal Piano Method page 33.

a tempo.

rall.

Vivace 100.

Come with the Gipsy bride.

Allegretto 100.

mf (Key of C major.)

Entered Stationers Hall.

Copyright MDCCCII by Kunkel Brothers

a tempo.

Home the valleys and hills.

Allegro assai - 100.

Ped. *

Ped. (Key of F major.)

Ped.

Ped.

Ped. * *Ped.* * *Ped.* *

First system of musical notation, featuring treble and bass staves. The key signature has one sharp (F#). The system includes various musical notations such as notes, rests, and dynamic markings. Pedal points are indicated by "Ped." and asterisks. Fingerings are shown with numbers 1-5. A repeat sign with first and second endings is present.

Second system of musical notation, continuing the piece. It includes similar notation to the first system, with fingerings and pedal markings. The system concludes with a final cadence marked with a double bar line and a repeat sign.

Third system of musical notation, starting with a treble staff and a bass staff. The key signature changes to two sharps (F# and C#). The system includes a section marked "Con Brio." and a section marked "f". Pedal markings and fingerings are present throughout.

Fourth system of musical notation, starting with a treble staff and a bass staff. The key signature changes to G major. The system includes a section marked "Allegretto" and a section marked "Happy and light of heart." The tempo is indicated as 120. The system concludes with a section marked "Key of G major."

Fifth system of musical notation, featuring treble and bass staves. The key signature is G major. The system includes various musical notations such as notes, rests, and dynamic markings. Pedal points are indicated by "Ped." and asterisks. Fingerings are shown with numbers 1-5.

Sixth system of musical notation, continuing the piece. It includes similar notation to the previous systems, with fingerings and pedal markings. The system concludes with a final cadence marked with a double bar line and a repeat sign.

Seventh system of musical notation, featuring treble and bass staves. The key signature is G major. The system includes a section marked "accet." and a section marked "Ped." and asterisks. Fingerings are shown with numbers 1-5.

SOUTHERN JOLLIFICATION.

PLANTATION SCENE.

Synopsis: Darkies gathering at twilight after a day of cotton picking in the fields. Uncle Joshua leads off with his favorite song "I'm a happy little nig" which is responded to by all the darkies in a grand "Hallelujah" Then follow the irresistible *hee down* and Banjo solo while the dusky queens are up and tripping light fantastic steps to the pride of their enraptured swains — The enthusiasm is catching and all join in a grand wind up.

Charles Kunkel.

Moderato. $\text{♩} = 120$. Secondo.

The musical score is written in bass clef, 2/4 time. It begins with a tempo marking of 'Moderato. $\text{♩} = 120$.' and a dynamic of *f*. The first system contains measures 1-4, with fingerings 3, 2, 3, 2, 4, 3, 2, 4. The second system contains measures 5-8, with a dynamic change to *mf* and a tempo change to 'Secondo.'. The third system contains measures 9-12, with a dynamic change to *f*. The fourth system contains measures 13-16, with a dynamic change to *f* and a tempo change to 'a tempo.'. The score includes various musical notations such as fingerings, pedaling marks, and dynamic markings.

1303 - 10

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Edition Kunkel.

Entered Stationers Hall.

SOUTHERN JOLLIFICATION.

PLANTATION SCENE.

Note. This piece produces an immense effect for exhibitions, commencement exercises etc. when it is accompanied with Bones, Drum, Tambourine, Clogs, Triangle and Sand paper pads. The Sand paper pads are used in the Banjo Solo to imitate the shuffling of the feet in dancing. The effect produced is most realistic. Parts for the Instruments and Sand paper pads may be obtained of Kunkel Bros. Price 50 ¢.

Charles Kunkel.

Moderato $\text{♩} = 120$.

Primo.

The musical score is written for piano and features a complex arrangement of chords and melodic lines. It includes dynamic markings such as *f*, *mf*, and *rit.* The tempo is marked *Moderato* with a quarter note equal to 120 beats per minute. The score is divided into sections by measures, with some measures marked with "Ped." and a star symbol. The piece concludes with a "cresc." marking and a final measure marked "Ped." and a star symbol.

1303 - 10

Halle-lu-jah, Halle-lu-jah, Oh Glo-ri-a. **Secondo.** a. Halle-lu-jah, Halle-lu-jah, Oh Glo-ri-a!

First system of the musical score. The piano part (top) has dynamics *p*, *mf*, *f*, *mf*, *f*, and *ff*. The organ part (bottom) includes performance markings such as *Ped.*, *N.B.*, and *or thus:*. The lyrics are written above the piano staff.

N.B. Should the syncopation be too difficult play as indicated by small notes.

Second system of the musical score. The piano part continues with dynamics *sf* and *mf*. The organ part includes *Ped.* markings. The lyrics are not present in this system.

Third system of the musical score. It begins with a **Banjo Solo.** marked *mf*. The piano part continues with various dynamics and fingerings. The organ part includes *Ped.* markings. The lyrics are not present in this system.

NB. Halle - lu - jah, Halle - lu - jah, Oh Glo - ri - a! Halle - lu - jah, Halle - lu - jah, Oh Glo - ri - a!

Primo

First system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. Dynamics include *p*, *mf*, *f*, and *ff*. Pedal markings are indicated by 'Ped.' with a star symbol. Fingering numbers (1-5) are present above notes.

Second system of musical notation. Dynamics include *mf* and *ff*. Pedal markings are indicated by 'Ped.' with a star symbol. Fingering numbers are present above notes.

Third system of musical notation. Dynamics include *mf* and *f*. Pedal markings are indicated by 'Ped.' with a star symbol. Fingering numbers are present above notes.

Fourth system of musical notation. Dynamics include *ff* and *cres.*. A 'Long Pause.' is indicated at the end of the system. Pedal markings are indicated by 'Ped.' with a star symbol. Fingering numbers are present above notes.

Fifth system of musical notation. It begins with 'Sanjo solo.' and shows a melodic line in the upper staff. Pedal markings are indicated by 'Ped.' with a star symbol. Fingering numbers are present above notes.

N.B. Sing the Hallelujah and Gloria. When played at Exhibitions have the entire Chorus sing it.

Secondo.

The musical score is written for piano and consists of two systems, each with two staves. The first system begins with a piano (p) dynamic marking. The second system includes a forte (f) dynamic marking. The score features various musical notations, including notes, rests, and dynamic markings. Pedal points (Ped.) are indicated at several points throughout the piece. The score is published by Edition Kunkel, 1303 - 10.

56
Secondo.

The musical score consists of six systems of music. The piano part (bottom staff) is highly technical, featuring numerous triplets and sixteenth-note passages. The vocal part (top staff) includes various dynamics and articulations.

System 1: Piano part starts with a forte (*f*) dynamic. Vocal part has a *marcato.* marking.

System 2: Piano part includes a *Ped.* (pedal) marking. Vocal part has a *dim.* (diminuendo) marking.

System 3: Piano part includes a *Ped.* marking. Vocal part has a *pp* (pianissimo) marking.

System 4: Piano part includes a *Ped.* marking. Vocal part has a *mf* (mezzo-forte) marking.

System 5: Piano part includes a *Ped.* marking. Vocal part has a *f* (forte) marking.

System 6: Piano part includes a *Ped.* marking. Vocal part has a *f* (forte) marking.

Primo.

1303-10

Edition Kunkel.

Edition Kunkel.

MOZART

Menuetto from Symphony in E flat major

Notes marked with an arrow (↘) must be struck from the wrist.

Carl Sidus Op. 82

Allegretto 3/4 - 80

To insure a refined and scholarly rendition of the piece the artistic use of the pedal as indicated is imperative.

ten.

f

Ped. * *Ped.* * *Ped.* * *Ped.* *

ten.

sf

P

Ped. * *Ped.* *

cres... *cen...* *do*

f

Ped. * *Ped.* * *Ped.* * *Ped.* *

TRIO.

*Cantabile**dolce*

Ped. * *Ped.* * *Ped.* * *Ped.* *

P dolce

Ped. * *Ped.* * *Ped.* *

[illegible]

TELL ME, ENCHANTRESS.

ME NAIR ILGENFRITZ.

Moderato. $\text{♩} = 76$ rit. a tempo.

Tell me, en - chan - tress be -

Moderato. $\text{♩} = 76$ rit. a tempo.
leggiero.

f

gui - ling, Who was it gave thee thine eyes, Thine

1908 - 6

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eyes so love-ly and smi - - - ling Like ra - di - - ant orbs from the

rit. a tempo.

skies! What fay with fire - gleam - ing o - - - pal

rit. a tempo.

Burn'd the deep blush on thy face Or is thy col - or from

f *rit.*

ro - ses Blown there for thy charm and grace

a tempo. *rit.* *a tempo.*

Tell me en - chan - tress so peer - less, May thine a - dor - er but

a tempo. *rit.* *a tempo.*

f *ten.*

deign To breathe but the name of dar - ling, And

f *R.H.*

rit. a tempo.

love thee not all in vain!

rit. L. H. a tempo.

Worlds there may be far di - vi - - - ner ' Where one might find orbs like

thine And hills may hold jew - els fin - - - er, And

a tempo.

rit.

seas with such gems may shine.

Dews may hold sun-beams as

a tempo.

rit.

spark - - - ling,

Blooms may hold heav-ens own blue,

Night may cast shadows as dark - - - ling, And rain bows may match their hue,

rit.

f.

rit.

a tempo. *rit.* *a tempo.*

But be mine earth's rar - est treas - ure Or pre - cious gems neath the

a tempo. *rit.* *a tempo.*

sea, I'll prize thine eyes be - yond all dear, And

fien.

pray that they smile on me My dar - ling, my own, my all.

L. H. *f* *L. H.*

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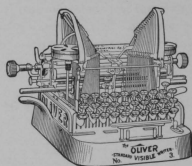
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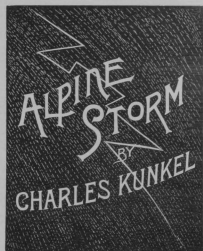
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FRITZ KREISLER COMING.

Fritz Kreisler, the great Austrian violinist, is to return to this country in January next, and Henry Wolfsohn will introduce him in a special orchestral concert in Carnegie Hall. Kreisler has not played in this country in three years, and it is said that his art has continued to develop until now he is the equal of the greatest masters of the violin.

Paderewski, the Polish pianist, will be heard in all the principal cities from New England to the Pacific coast. He gives a series of fifty concerts.

CHORAL SYMPHONY SOCIETY.

The officers of the society will remain as heretofore, with the exception of the secretary, and consist of Mrs. John T. Davis, president; R. P. Strine, secretary, and Oscar Bollman, treasurer.

The dates for the remaining concerts to be given this season are January 23, February 27, March 13, April 3 and April 24. All concerts will be given at the Odeon. The charge for boxes has been set at \$200, and \$15 for seat subscriptions. Alfred Ernst will continue as musical director and conductor.

The new executive committee is composed of the chairmen of the various committees of the society as follows: Hanford Crawford of the Subscription Committee, who will also be chairman of the Executive Committee; Mrs. J. T. Davis of the Program and Soloist Committee, Mrs. P. N. Moore, of the Program Book Committee, Mrs. E. H. Semple of the Hall Committee, E. M. Read of the Press Committee, John R. Williams of the Chorus Committee, Charles Galloway of the Orchestra Committee and Charles A. Stix of the Finance Committee.

Reports to the committee encouraged the statement by the secretary that the efforts of the society to draw the support of the music-loving public and eventually place St. Louis in its proper place in the music world are to be successful.

Already the committee has secured subscriptions and pledges amounting to \$13,000, and the prospects for raising the additional \$10,000 required to place the society on a safe financial basis are flattering.

CHURCH MUSIC REGULATIONS.

The commission appointed by Archbishop Farley, in accordance with the views of Pope Pius X, to consider the abuses which have crept into the musical part of the liturgical functions of the Roman Catholic Church, has made a report. This report has been approved by the Archbishop and will hereafter be the law for the archdiocese of New York as far as the music in the churches is concerned.

The commission says that it is evident from careful study of the instructions of the Holy Father that he requires that Gregorian music be restored in every church to its high place of honor and that especially the proper of the mass and the antiphons, etc., of the vespers be rendered according to the same. In the ordinary, or common, of the mass, and for the Psalms of vespers, while the Gregorian is to be preferred, the Palestrinian or even the modern style of music may be used, provided the latter be strictly religious and ecclesiastical in character and the music corresponds with the words of the liturgical text without omissions,

inversions or vain repetitions. Music adapted from the secular sources must not be used at any service.

The commission finds it to be the wish of the Pope that Catholic Church music be such as not to attract the attention of the hearers so much to itself as to become a source of distraction from divine service and that boys take the places of soprano and contralto singers in all Catholic Church choirs.

The commission also recommends that systematic teaching of music be required in all Catholic schools and that if possible a conservatory of church music be organized under the control of the Diocesan authority, having professors for the various branches of church music for the training of organists and teachers.

The commission is composed of Fathers J. H. McGean, J. F. Driscoll, Anthony Lammell, John A. Kellner, Joseph Bruneau, John J. Hughes and J. B. Young, and Organists James Ungerer, E. S. Hurley and B. E. Johnston. The Rev. Dr. John J. Kean is the secretary. This commission will hereafter constitute a committee to prepare a catalogue of compositions for voice and organ in accordance with the Pope's instructions.

The report of the committee was embodied in a pastoral letter, issued by Archbishop Farley and read in all the Roman Catholic churches of the Archdiocese. In commenting on the report the Archbishop said that the quality of the music will not suffer by the exclusion of certain compositions so long in favor with many to the detriment of devotion.

GERMAN MILITARY BANDS.

Germany being at once the most army-ridden and the most musical country in the world, it is not surprising that its military bands should play an important role. For the majority of the populace, indeed, their concerts are the chief musical pabulum, as they are given free or for a much smaller admission fee than is asked at the other concerts and operas. Dr. S. Linde claims in the Berliner Tageblatt that though the Romans may swear by their Monte Pincio band, and the Parisians by their Garde Republicaine music, the German bands are the best in the world. He admits that in one respect they are among the worst. Whereas in France and elsewhere improved kinds of modern wood wind instruments, particularly flutes, are used, the Germans retain the old-fashioned flutes, which only a first-class artist can blow in tune, notwithstanding that Bohm, who invented the better kind of flute sixty years ago, was a German. Dr. Linde also admits that the conductors of the German military bands often leave much to be desired. The pace at which they are apt to take classical and modern overtures and other pieces is often so absurdly fast that the music is completely spoiled. Many of these men act as if they were automobilists in a race, or at the head of a band of cavalry charging the enemy with the furor teutonicus.

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